

Extra

5th

ANNUAL



Opera Festival

Royal Alexandra Theatre

February 20 to March 6, 1954

Toronto Opera Festival, 1954

ROYAL CONSERVATORY OPERA COMPANY

SATURDAY, FEB. 20,	8.20 p.m.	THE CONSUL (Menotti) Gray, Nellie Smith, Ivey; Gardiner, Adams — Goldschmidt, Torel.
MONDAY, FEB. 22,	8.20 p.m.	LA BOHEME (Puccini) Salemka, Jacqueline Smith; Shields, Rubes, Lamontagne, MacMillan — Barbini, Torel.
TUESDAY, FEB. 23,	8.20 p.m.	THE CONSUL
WEDNESDAY, FEB. 24,	8.20 p.m.	LA BOHEME Salemka, Skaven; Shields, Milligan, Rubes, MacMillan.
THURSDAY, FEB. 25,	8.20 p.m.	RIGOLETTO (Verdi) Snell, Hall; Lamontagne, Vickers, Rubes — Goldschmidt, Torel.
FRIDAY, FEB. 26,	8.20 p.m.	LA BOHEME Salemka, Jacqueline Smith; Shields, Rubes, Lamontagne, MacMillan.
SATURDAY, FEB. 27,	2.20 p.m.	THE CONSUL
SATURDAY, FEB. 27,	8.20 p.m.	SCHOOL FOR FATHERS (Wolf-Ferrari) Ivey, Gould, Grant, Morrison; MacMillan, Gardiner, Milligan, Turgeon, Vickers, Adams — Barbini, Torel.
MONDAY, MARCH 1,	8.20 p.m.	RIGOLETTO Snell, Akos; Lamontagne, Vickers, Rubes.
TUESDAY, MARCH 2,	8.20 p.m.	THE CONSUL
WEDNESDAY, MARCH 3,	2.20 p.m.	LA BOHEME Salemka, Jacqueline Smith; Shields, Rubes, Lamontagne, MacMillan.
WEDNESDAY, MARCH 3,	8.20 p.m.	SCHOOL FOR FATHERS
THURSDAY, MARCH 4,	8.20 p.m.	RIGOLETTO Snell, Akos; Lamontagne, Vickers, Rubes.
FRIDAY, MARCH 5,	8.20 p.m.	SCHOOL FOR FATHERS
SATURDAY, MARCH 6,	2.20 p.m.	RIGOLETTO Snell, Hall; Lamontagne, Vickers, Rubes
SATURDAY, MARCH 6,	8.20 p.m.	LA BOHEME Salemka, Skaven; Shields, Milligan, Rubes, MacMillan.

OUT-OF-TOWN ENGAGEMENTS

HAMILTON, PALACE THEATRE

MONDAY, MARCH 8,	8.20 p.m.	THE CONSUL (Menotti)
TUESDAY, MARCH 9,	8.20 p.m.	RIGOLETTO (Verdi)

KITCHENER, MEMORIAL AUDITORIUM

WEDNESDAY, MARCH 10,	8.20 p.m.	LA BOHEME (Puccini)
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LONDON, GRAND THEATRE

FRIDAY, MARCH 12,	8.20 p.m.	THE CONSUL (Menotti)
SATURDAY, MARCH 13,	8.20 p.m.	RIGOLETTO (Verdi)

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LA BOHEME

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RIGOLETTO (Verdi)

Snell, Hall; Lamontagne, Vickers, Rubes — Goldschmidt, Torel.

LA BOHEME

Salemka, Jacqueline Smith; Shields, Rubes, Lamontagne, MacMillan.

THE CONSUL

SCHOOL FOR FATHERS (Wolf-Ferrari)

Ivey, Gould, Grant, Morrison; MacMillan, Gardiner, Milligan, Turgeon, Vickers, Adams — Barbini, Torel.

RIGOLETTO

Snell, Akos; Lamontagne, Vickers, Rubes.

THE CONSUL

LA BOHEME

Salemka, Jacqueline Smith; Shields, Rubes, Lamontagne, MacMillan.

SCHOOL FOR FATHERS

RIGOLETTO

Snell, Akos; Lamontagne, Vickers, Rubes.

SCHOOL FOR FATHERS

RIGOLETTO

Snell, Hall; Lamontagne, Vickers, Rubes

LA BOHEME

Salemka, Skaven; Shields, Milligan, Rubes, MacMillan.

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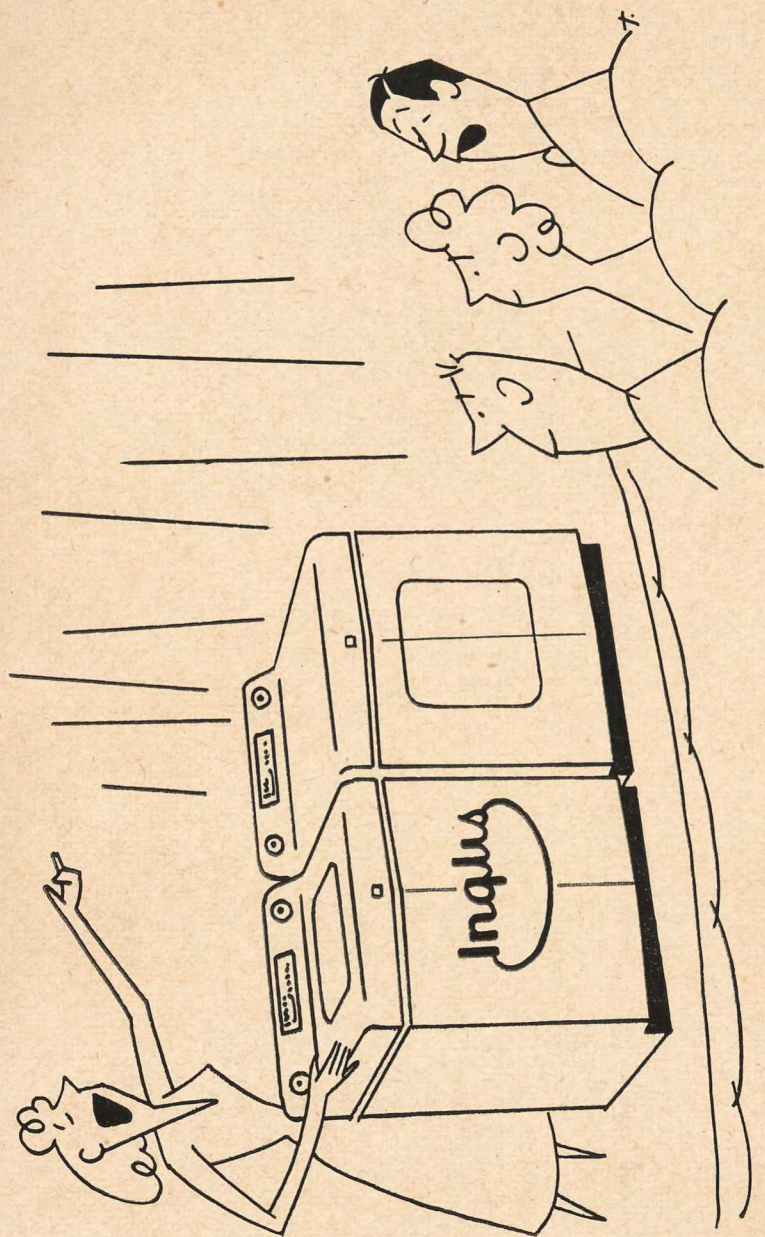
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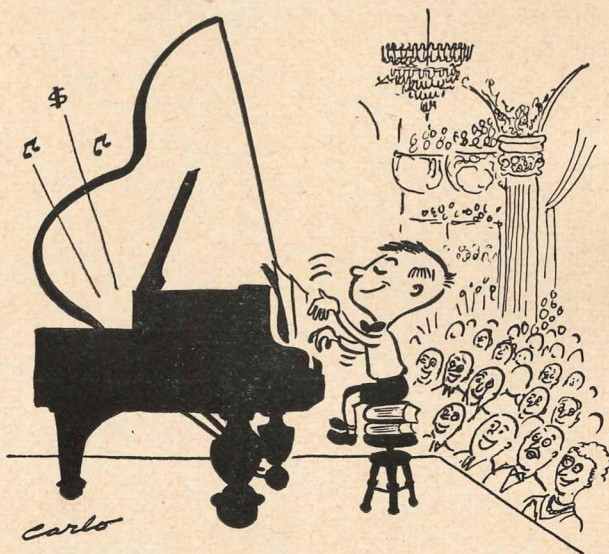
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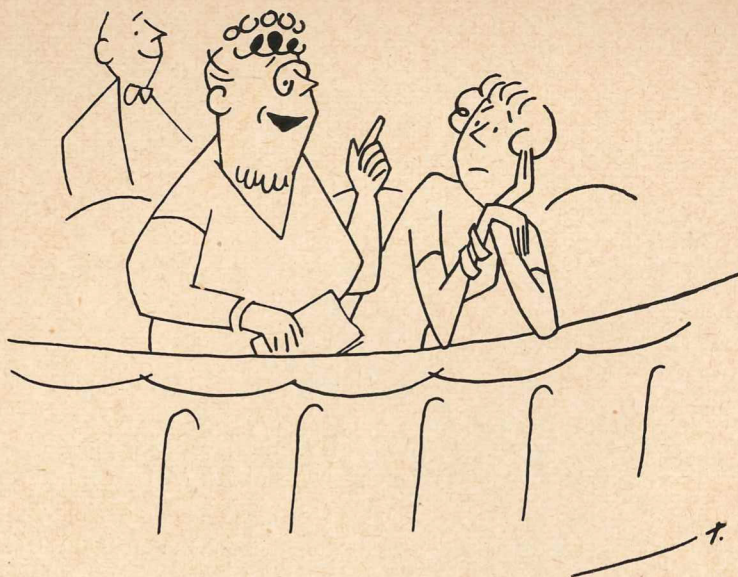


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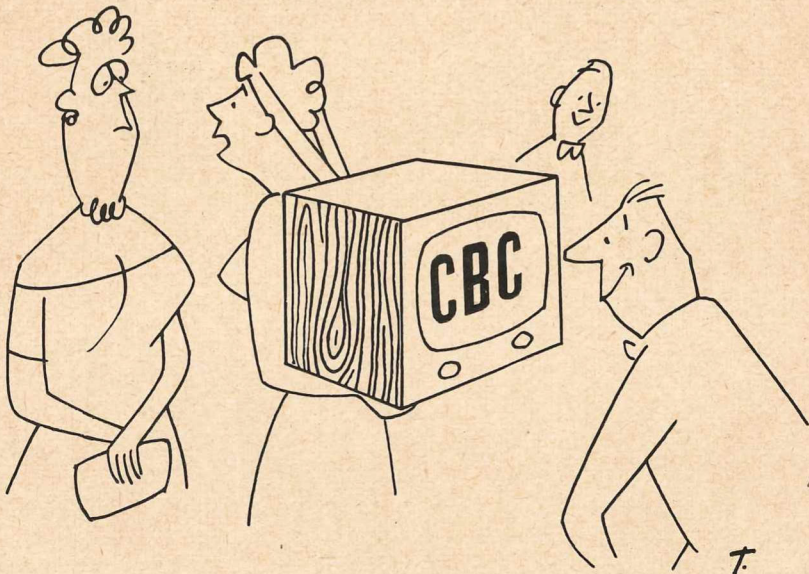
In this, our fifth annual Opera Festival we find ourselves going forward at a pace scarcely imaginable five years ago. This year we are presenting four operas in a total of 16 performances, but what is perhaps even more exciting is that the Royal Conservatory Opera Company is going on tour. Under the auspices of the Junior League of that city, Hamilton will see "The Consul" and "Rigoletto." The Kitchener-Waterloo Rotary club is sponsoring "La Boheme" and the Rotary club of London is presenting "The Consul" and "Rigoletto." We feel that perhaps a cross country tour in which people all over Canada may have the opportunity to see this fine company may not be just a dream.

I would like to express our deep gratitude to these out-of-town sponsors for the tremendous efforts they are making in their own cities and also say a particular word of appreciation to R. S. Van Valkenburg of our own Association who gave so much time and effort to arranging this tour. Again as always, we are deeply indebted to the Women's Opera Committee, headed by Miss Vida Peene for superlative work in the ticket selling field under the convenorship of Mrs. Fergus Mutrie; to Mrs. Bailey Bird for the preparation of the program and to Mrs. David Pratt and Mrs. Harold Beddoe for their group contacts work.

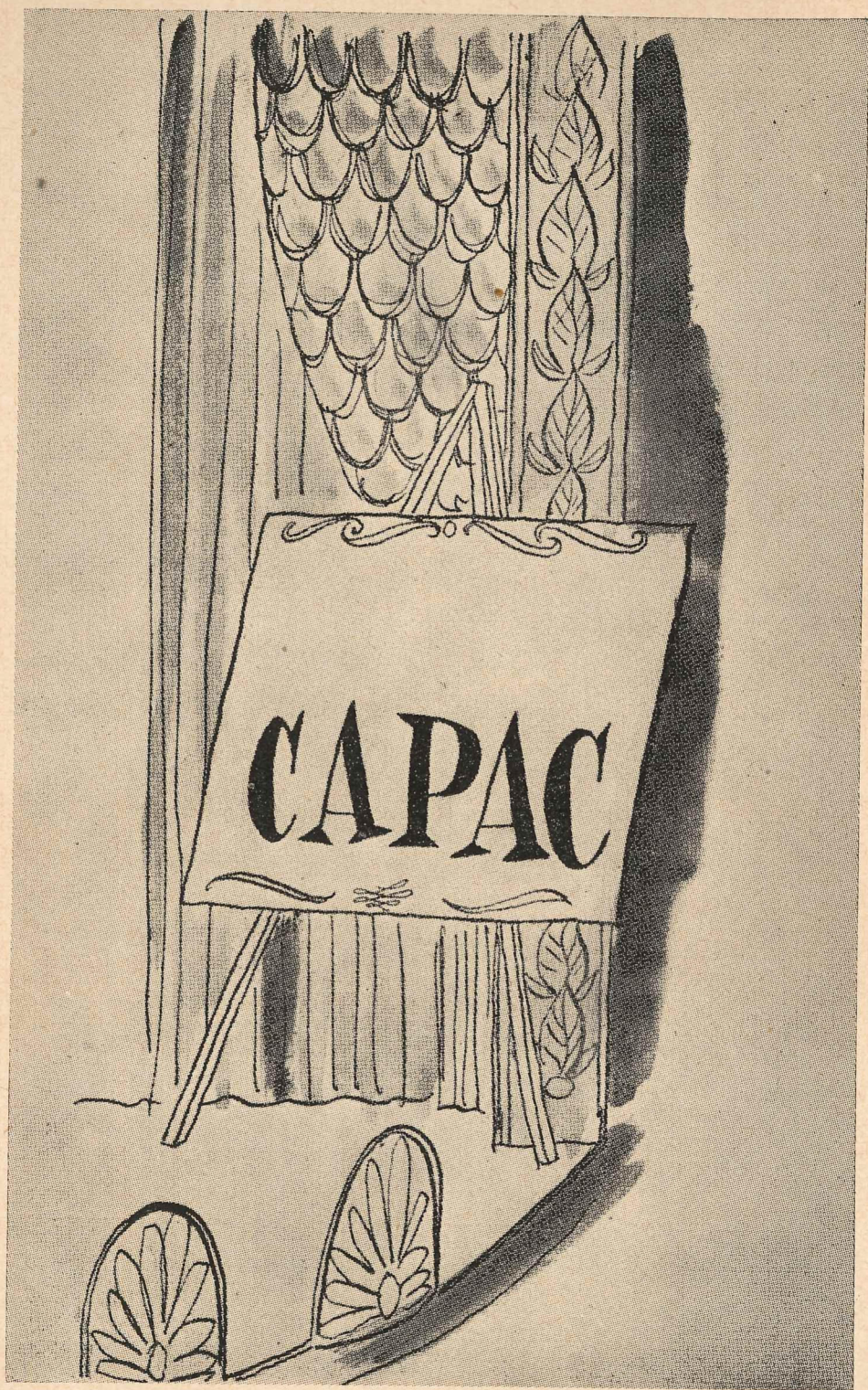
Without our guarantors, our patrons and patronesses we would not have the courage to undertake so great a project, but ultimately we must be most grateful to you, the audience, for your support and encouragement in what you have convinced us is a most worthwhile endeavour.

J. D. WOODS, JR., President,
Opera Festival Association.

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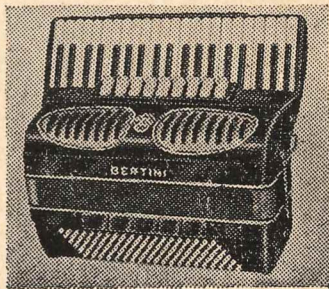
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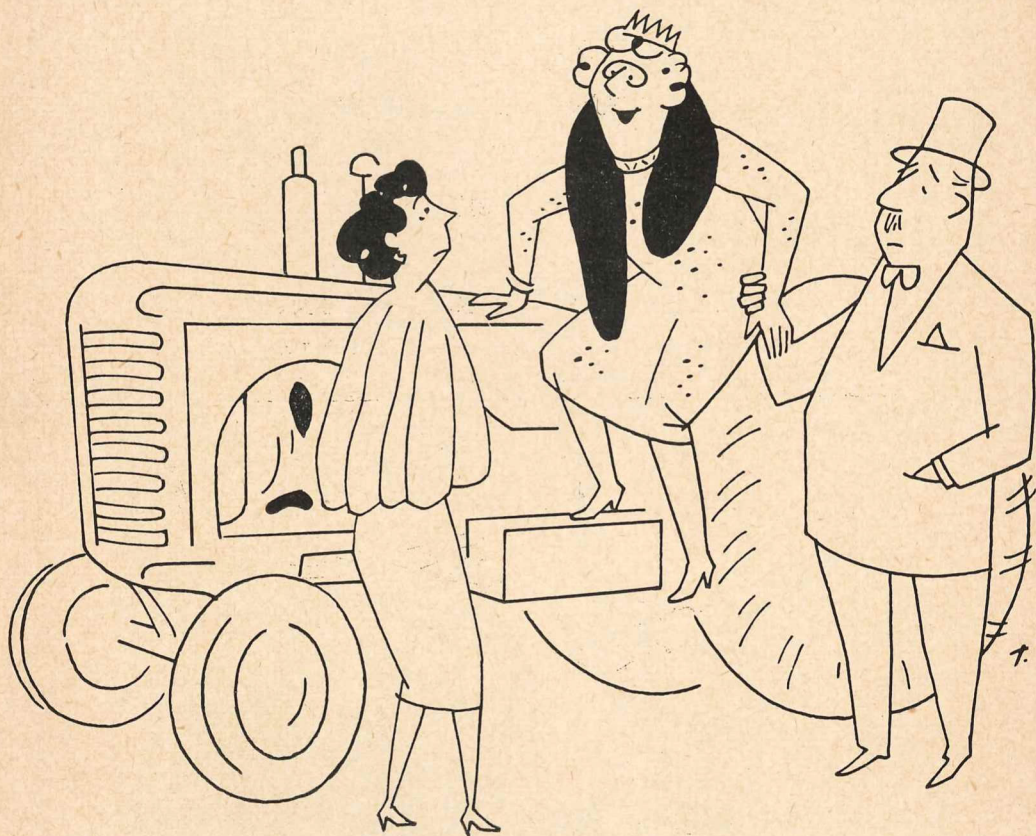
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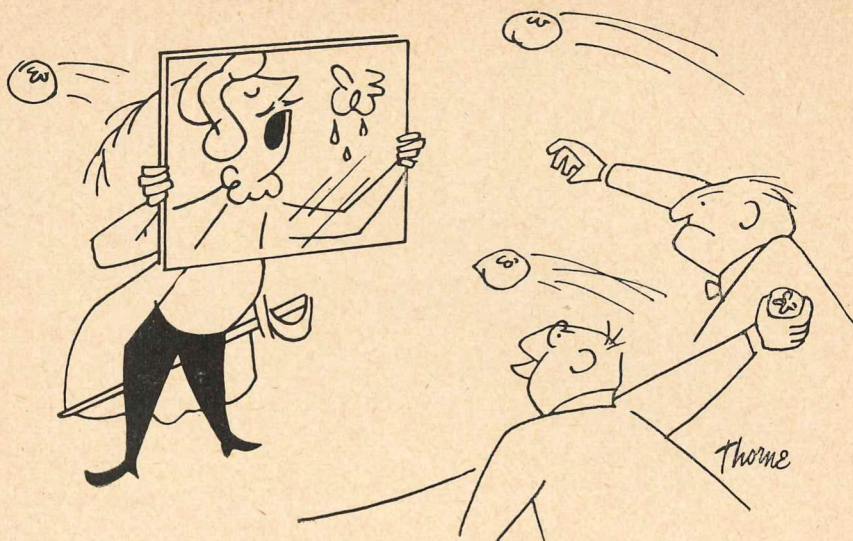
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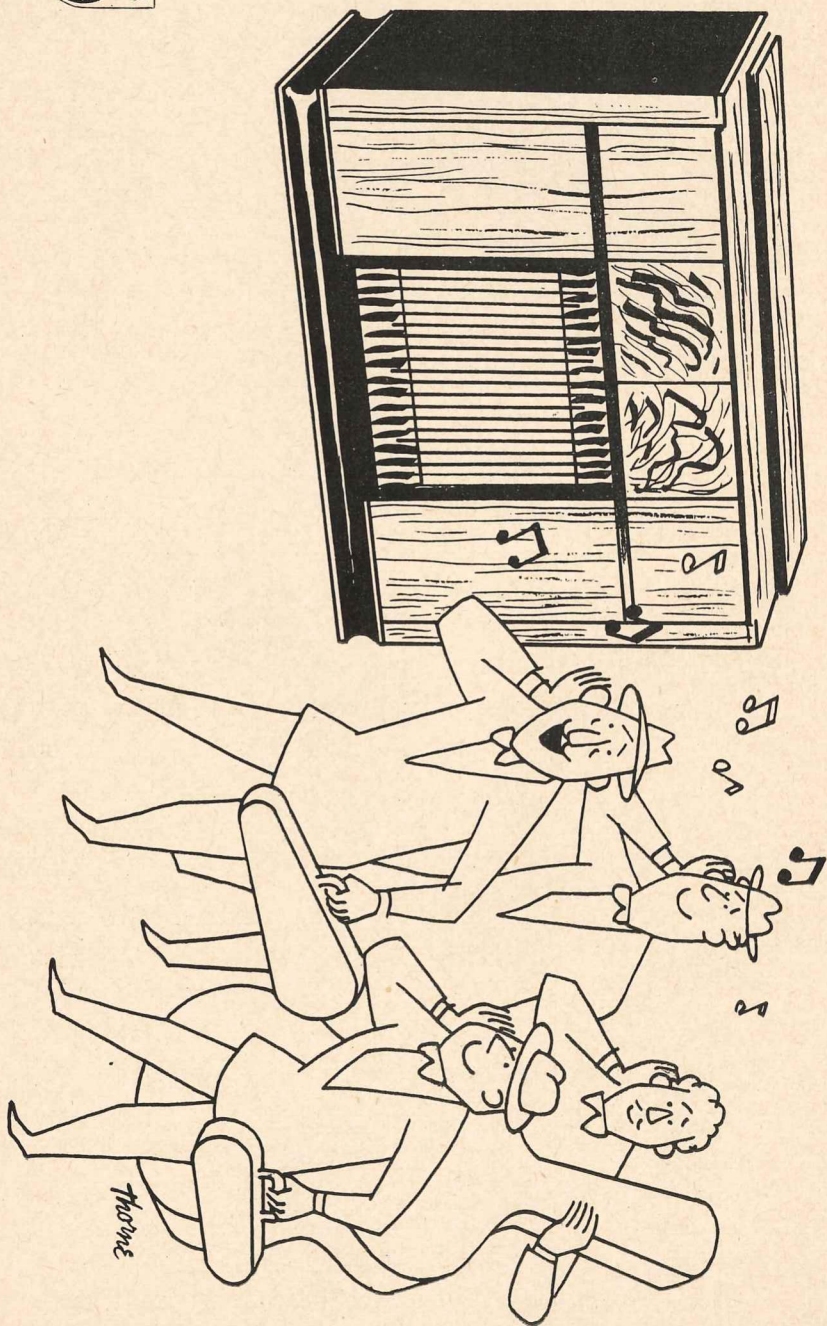
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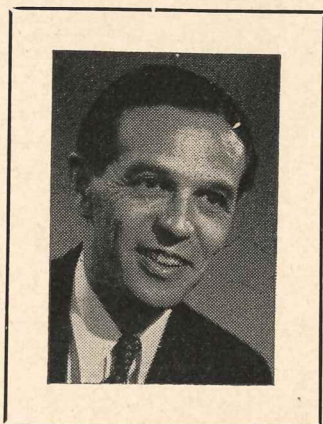
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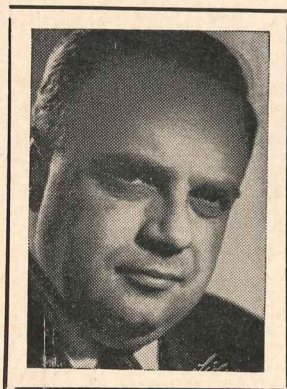


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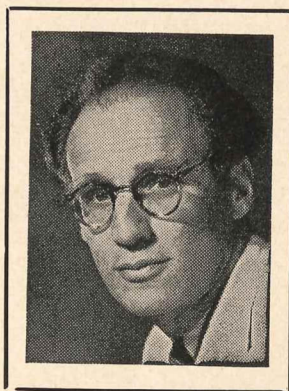
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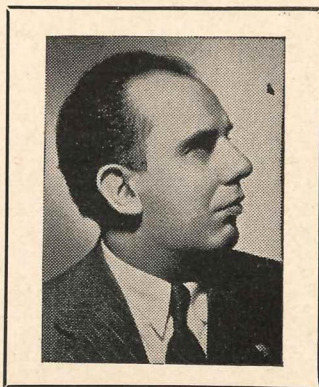
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NICHOLAS GOLDSCHMIDT

Musical Director



**MAESTRO ERNESTO
BARBINI**

Guest Conductor

THE CONSUL

Musical Drama in three acts and six scenes

Words and Music by
Gian-Carlo Menotti

CAST (In Order of Appearance):

John Sorel	GLENN GARDINER
Magda Sorel	THERESA GRAY
The Mother	NELLIE SMITH
Secret Police Agent	ANDREW MacMILLAN
First Plainclothsman	WILLIAM COPELAND
Second Plainclothsman	CHARLES COUTURE
The Secretary	JOANNE IVEY
Mr. Kofner	JAN RUBES
The Foreign Woman	SUZETTE NADON (Feb. 20, 27)
	MILLA ANDREW (Feb. 23, Mar. 2)
Anna Gomez	ANDREE THERIAULT (Feb. 20, 27)
	ROMA BUTLER (Feb. 23, Mar. 2)
Vera Boronel	CATHERINE AKOS
The Magician (Nika Magadoff)	ERNEST ADAMS
Assan, a glass-cutter	BERNARD TURGEON

Time: The present. The action takes place somewhere in Europe.

Act 1, Scene 1 — The Sorel home, early morning.
Scene 2 — The Consulate, later the same day.

Act 2, Scene 1 — The Sorel home, in the evening, a month later.
Scene 2 — The Consulate, a few days later.

Act 3, Scene 1 — The Consulate, late afternoon, several days later.
Scene 2 — The Sorel home, that night.

(Intermission after each Act)

Conductor: NICHOLAS GOLDSCHMIDT

Stage Director: HERMAN GEIGER-TOREL

Settings executed by Hans Berends, Percy Grisewood, Johannes Heitinga

Settings built by Robert Hall

THE CONSUL

GIAN-CARLO MENOTTI

Act I

John Sorel, a member of the underground in an unnamed dictatorship, stumbles through the door of his home, badly wounded in a raid. He barely has time to hide when the Secret Police enter, search the home and question his wife. When they leave John reluctantly decides to leave the country and advises his wife Magda to seek help at the Consulate. She goes there to be confronted by a stonily efficient secretary, and sees how the other applicants for visas are being slowly strangled by red tape.

Act II

Weeks of waiting have become months and Magda in her home watches as John's mother tries to comfort the sick child. She has a brief nightmare flash in which she sees both her husband and child threatened by death. Seconds later the Secret Police Agent arrives at the same time as Assan the Glasscutter, who brings a message from John. Magda decides to return to the Consulate and try again. When she enters Nika Magadoff, a magician, is trying to impress the secretary with his tricks, but with no results. The secretary denies Magda's appeal and she cries out against the system which requires innumerable documents, papers and statements before visas can be granted. The secretary for the first time is moved and offers to see the consul on her behalf, but this hope is destroyed.

Act III

Magda sits in the Consulate and sees one woman receive her papers. Then Assan hurries in to tell her that John will return unless she can find a way to stop him. Magda gives Assan a note for John and leaves the Consulate. Alone in the office, the secretary has a horrifying nightmare when names and faces of people who wanted help confront her. John Sorel enters and begs news of his wife but the Secret Police are behind him and force him to go with them.

The secretary, now seriously disturbed, promises John that she will phone his wife. Magda, however, has gone home, and turned on the gas. As she is dying she can see John, his mother and the people she saw in the secretary's office. The dream is broken with the ringing of the phone, but it is too late for Magda. She tries to answer, but death has taken her.



THERESA GRAY



GLENN GARDINER



NELLIE SMITH



JOANNE IVEY



CATHERINE AKOS

LA BOHEME

Opera in four acts

Libretto by Giuseppe Giacosa and Luigi Illica

(founded upon "La vie de Boheme" by Henry Murger)

Music by Giacomo Puccini

CAST (In Order of Appearance):

Rodolfo, a poet	JAMES SHIELDS
Marcello, an artist	GILLES LAMONTAGNE (Feb. 22, 26, Mar. 3)
	JAMES MILLIGAN (Feb. 24, Mar. 6)
Colline, a philosopher	JAN RUBES
Schaunard, a musician	ANDREW MacMILLAN
Benoit, the landlord	GLENN GARDINER
Mimi	IRENE SALEMKA
Host of Café Momus	BERNARD TURGEON
A street-vendor	WILLIAM COPELAND
Parpignol	WALTER DINOFF
Musetta	JACQUELINE SMITH (Feb. 22, 26, Mar. 3)
	LAVONE SKAVEN (Feb. 24, Mar. 6)
Alcindoro	ERNEST ADAMS
Customs Officers	CHARLES COUTURE, ROBERT GOULET ROBERT DOANE
Citizens, students, shopkeepers, street-vendors, soldiers, waiters, boys and girls. (Boys from the choir of Grace Church-on-the-Hill)	

Time: About 1840 in Paris.

Act 1 — The attic, Christmas Eve.

Act 2 — The Latin Quarter, later the same evening.

Act 3 — A customs barrier at dawn, two months later.

Act 4 — The attic, several months later.

(Intermission after each Act)

Conductor: ERNESTO BARBINI

Stage Director: HERMAN GEIGER-TOREL

Settings by Johannes Heitinga

Settings built by Jack Koster

Puppets loaned by John Conway

LA BOHEME

PUCCINI

Act I

The setting is the cold garret where live Rodolfo, a poet, Marcello, a painter, Colline, a philosopher and Schaunard, a musician. Rodolfo is sacrificing a play manuscript to make a fire when Schaunard enters bringing food, fuel and money. He is being paid for music lessons. Benoit, the landlord, who arrives to demand his long overdue rent is paid off and pushed out of the room. While Rodolfo stays behind to work, the other three go to the Cafe Momus to celebrate. Mimi enters to seek a light for her candle and drops her key. The candle goes out and their hands meet searching for it. She tells him she makes her living by embroidering flowers on fine cloths and asks him to take her to the Cafe Momus where his friends are.



IRENE SALEMKA



JAMES SHIELDS

Act II

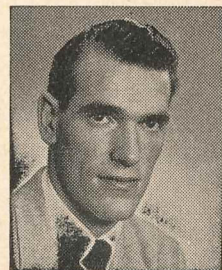
It is Christmas Eve at a student's cafe in the Latin Quarter. Rodolfo buys Mimi a pink bonnet and the lovers go to a table where sit Colline, Marcello and Schaunard. Musetta appears with wealthy Alcindoro who follows her about slavishly, but Musetta is trying to attract the attention of Marcello who had been her lover. She sends Alcindoro off to get her shoe repaired and she and Marcello embrace. The Bohemians find they have not the money to pay their bill but Musetta instructs the waiter to give it to Alcindoro when he returns, which he does after the others have gone gaily off.



JACQUELINE SMITH

Act III

This act takes place at a customs-barrier to the city of Paris where Marcello and Musetta are living in a tavern. Mimi seeks out Marcello to tell him of Rodolfo's insane jealousy. Rodolfo goes to the tavern to see Marcello, and Mimi hides, but a fit of coughing gives her away. He wishes a reconciliation but she refuses. Meanwhile Marcello and Musetta quarrel over the latter's flirting, and Mimi finally weakens and leaves with Rodolfo.



JAMES MILLIGAN

Act IV

Rodolfo and Marcello are back in their garret alone having broken off with their mistresses. Colline and Schaunard enter with some food, and the four Bohemians are celebrating gaily when Musetta bursts in, bringing with her Mimi who is very ill. The friends place Mimi on Rodolfo's bed and while the others go out to sell their clothing and jewellery for medicine and food Rodolfo and Mimi remain alone. The friends return and Mimi seems to have fallen asleep when Schaunard realizes she is not sleeping but dead.



BERNARD TURGEON

RIGOLETTO

Opera in four acts

Libretto by Francesco Maria Piave

Music by Giuseppe Verdi

CAST (In Order of Appearance):

Rigoletto	GILLES LAMONTAGNE
Duke of Mantua	JON VICKERS
Borsa, a courtier	ERNEST ADAMS
Count Ceprano	CHARLES COUTURE
Countess Ceprano	JEANNINE PERRON (Feb. 25, Mar. 6) KATHERINE McBAIN (Mar. 1, 4)
Marullo, a courtier	ALEXANDER GRAY
Count Monterone	JAMES MILLIGAN
Sparafucile, an assassin	JAN RUBES
Gilda	PATRICIA SNELL
Giovanna, her guardian	IRENE LOOSBERG (Feb. 25, Mar. 6) HELEN SPICER (Mar. 1, 4)
Page	CLAUDETTE LeBLANC (Feb. 25, Mar. 6) DOLORES HUCK (Mar. 1, 4)
Usher	ROBERT GOULET
Maddalena	JOAN HALL (Feb. 25, Mar. 6) CATHERINE AKOS (Mar. 1, 4)

Ladies and gentlemen of the Court, Soldiers.

Time: 16th Century in Mantua.

Act 1 — The palace of the Duke of Mantua.

Act 2 — A secluded street, by Rigoletto's house.

Act 3 — A room in the Duke's palace.

Act 4 — An inn, by the river.

(Intermission after each Act)

Conductor: NICHOLAS GOLDSCHMIDT

Stage Director: HERMAN GEIGER-TOREL

Settings by George and Lydia Englesmith

Settings built by Robert Hall and Jack Koster

Settings painted by George Clark

RIGOLETTO

GIUSEPPE VERDI

Act I: At a gay fete in his palace the Duke of Mantua confides in a courtier Borsa that he is entranced with an unknown beauty who lives in a carefully secluded house. Meantime, at the fete he makes love to the Countess Ceprano and leads her off with the enraged Count following and the court jester, a hunchback, Rigoletto, hurling taunts at the betrayed husband. When Rigoletto leaves, the courtiers gossip that he has a mistress, and Ceprano and a number of the others who have been the butt of Rigoletto's taunts plot their revenge. At this point Count Monterone whose daughter has been betrayed by the Duke bursts in and denounces him. The Duke gives orders for his arrest and Rigoletto again derides and mocks the old nobleman. Monterone, in anguish, calls down a father's curse on his head.

Act II: The curtain rises on a deserted street. Rigoletto, who appears, is accosted by a professional assassin named Sparafucile who offers his services. Rigoletto furtively enters his own house and effusively greets his daughter, Gilda. He warns her never to go into the town. The Duke, who has followed, bribes a servant to let him in and when Rigoletto leaves makes love to Gilda, telling her he is a student. Ceprano and his conspirators who have also followed, by a trick spirit Gilda away, while Rigoletto is masked.

Act III: The Duke is worried because he has found Gilda gone but realizes immediately when the conspirators tell him that they have Rigoletto's mistress in the next room that it must be Gilda. He joins her. Rigoletto enters pleading for Gilda and she rushes from the next room to his arms. Grief-stricken, she tells him how her innocent deception of him has led to her betrayal, and Rigoletto swears a terrible vengeance against the Duke.

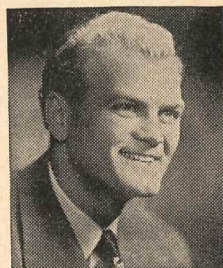
Act IV: In Sparafucile's inn the Duke flirts with Maddalena, the assassin's sister, while Rigoletto and Gilda listen outside. Gilda must leave the city, and when her father bids her goodbye he seeks out Sparafucile and gives him half of his fee to assassinate the Duke. The rest he will get when the Duke's body is delivered in a sack at midnight. Maddalena begs Sparafucile not to kill the Duke and he promises her he will kill the first guest to arrive before midnight so he will have a corpse for Rigoletto. Gilda, who has crept back disguised as a man, hears the plan, sees a way out for herself and knocks on the door. As the door opens, she is stabbed by Sparafucile. When Rigoletto returns he is given the sack and pays the fee. Suddenly he hears the Duke singing, realizes he is not dead and tears open the sack. Gilda, near death, sings a moving farewell.



GILLES LAMONTAGNE



PATRICIA SHELL



JON VICKERS



JAN RUBES



JOAN HALL

SCHOOL FOR FATHERS

(I QUATTRO RUSTEGHI)

Comic opera in three acts and four scenes

Libretto by Giuseppe Pizzolato

(founded on the Carlo Goldoni comedy "I Rusteghi")

English translation by Edward J. Dent

Music by Ermanno Wolf-Ferrari

(Produced by arrangement with Joseph Weinberger Ltd., London)

CAST (In Order of Appearance):

Lucinda, Lunardo's daughter	EVELYN GOULD
Magherita, Lunardo's second wife	JOANNE IVEY
Lunardo, dealer in antiques	ANDREW MacMILLAN
Maurizio, a wealthy business man	BERNARD TURGEON
Maria, wife of Simone	SYLVIA GRANT
Servant	PATRICIA RIDEOUT (Feb. 27, Mar. 5) PHYLLIS MAILING (Mar. 3)
Filipeto, Maria's nephew and son of Maurizio	JON VICKERS
Simone, a rich merchant, husband of Maria	GLENN GARDINER
Felicia	MARY MORRISON
Cancian, her husband	JAMES MILLIGAN
Count Riccardo, a "stranger" from Florence	ERNEST ADAMS
Colombine	LESIA ZUBRACK
Harlequin	ALEXANDER GRAY
Night-watchman	WILLIAM COPELAND
A young couple	DOLORES HUCK ROBERT GOULET

Time: About 1830 in Venice (the month of carnival).

Act 1, Scene 1 — A room in Lunardo's house.

Scene 2 — The roof of the house of Simone and Maria.

Act 2 and 3 — Lunardo's antique-shop and an adjoining living-room.

(Intermission after each Act)

Conductor: ERNESTO BARBINI

Stage Director: HERMAN GEIGER-TOREL

Settings executed by Hans Berends, Johannes Heitinga

Settings built by Jack Koster

Women's costumes designed by Susanne Mess

SCHOOL FOR FATHERS

WOLF-FERRARI

Act I

It is carnival time in Venice but Lucinda sits at home with her stepmother, Margherita, because her wealthy but tyrannical father, Lunardo, will allow no frivolity. Margherita learns from Lunardo that arrangements have been made for Lucinda to marry Filipeto, son of his friend Maurizio, another tyrannical father. She is distressed to learn that the two fathers, who have arranged this old-fashioned marriage of convenience, have refused to allow the young people to meet before the wedding.

Scene II

This takes place on the roof-terrace of Simone's house. Maria, Simone's wife, is busy with the laundry when her nephew Filipeto visits her to tell her his apprehension about not seeing his bride until the wedding and Aunt Maria promises her help. At this point visitors unexpectedly arrive. They are Felicia, a socially prominent woman and her gentleman friend Count Riccardo from Florence. Her husband Cancian is there too, following at a respectful distance. Maria tells Felicia of Filipeto's problem and the two concoct a plot to help the young people meet.

Act II

Lucinda and her stepmother have a scene because the former is not impressed with the quality of some jewels and laces her stepmother has given her — and says so — but the quality is enough to make Lunardo, who disapproves of all extravagance, furious. He has invited to dinner Maurizio, who is a widower, Simone and Cancian and their wives, and plans to announce the marriage settlement. Meanwhile Felicia and Maria bring Filipeto into the house disguised as a masked girl. He is escorted by Riccardo who is also masked. Filipeto sees Lucinda and falls in love with her while Lucinda is equally delighted with him. Their love scene is interrupted by Lunardo with Simone and Cancian. Filipeto and Riccardo are hustled out while Maurizio arrives agitated because he has lost his son who has been seen going about with a stranger. At this point Filipeto and Riccardo are discovered and the act ends in turmoil.

Act III

Lunardo, Simone and Cancian discuss the affair and Lunardo is determined to break the engagement. They decide, however, that they will be unable to punish the three wives since none is prepared to live without them. The wives arrive, pretending repentance. Lunardo finally gives in, and the young people are united.



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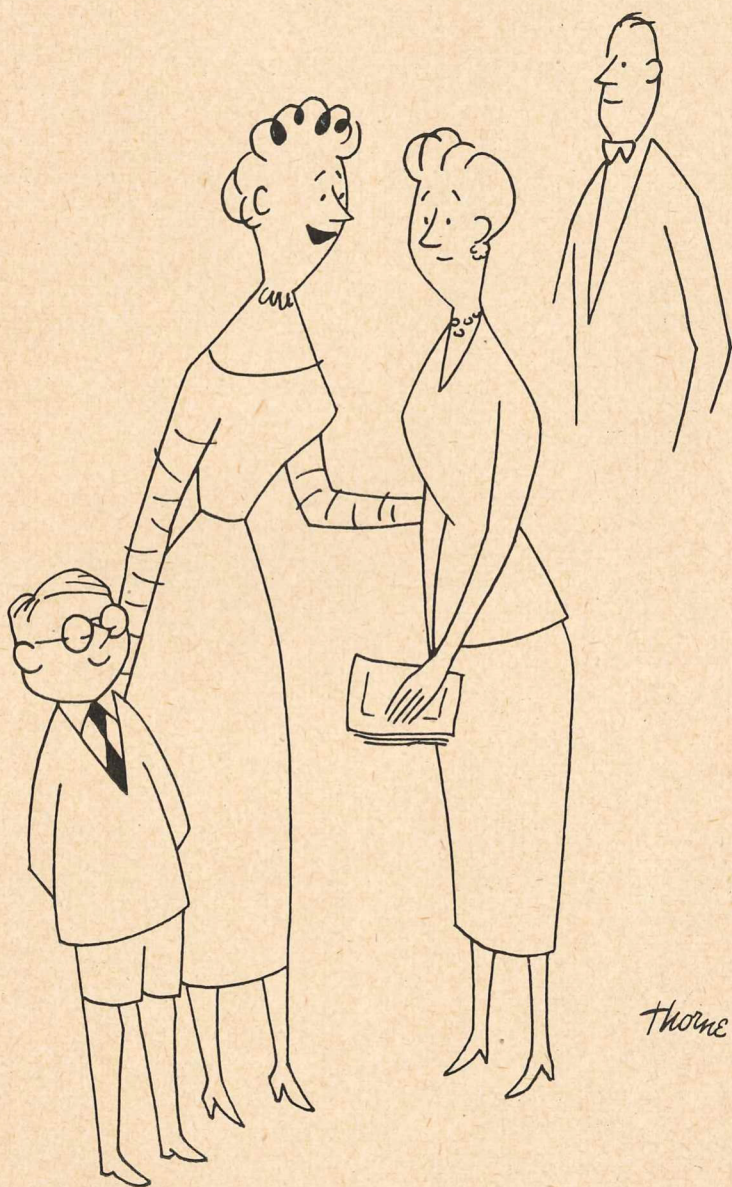
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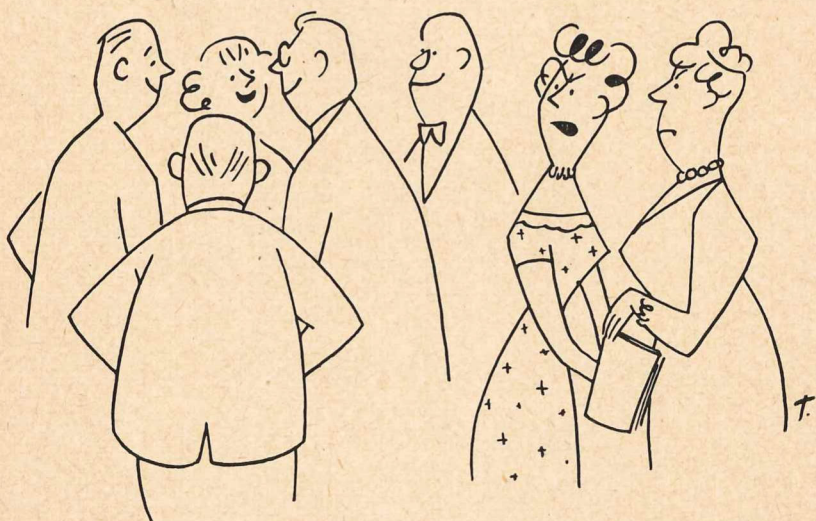
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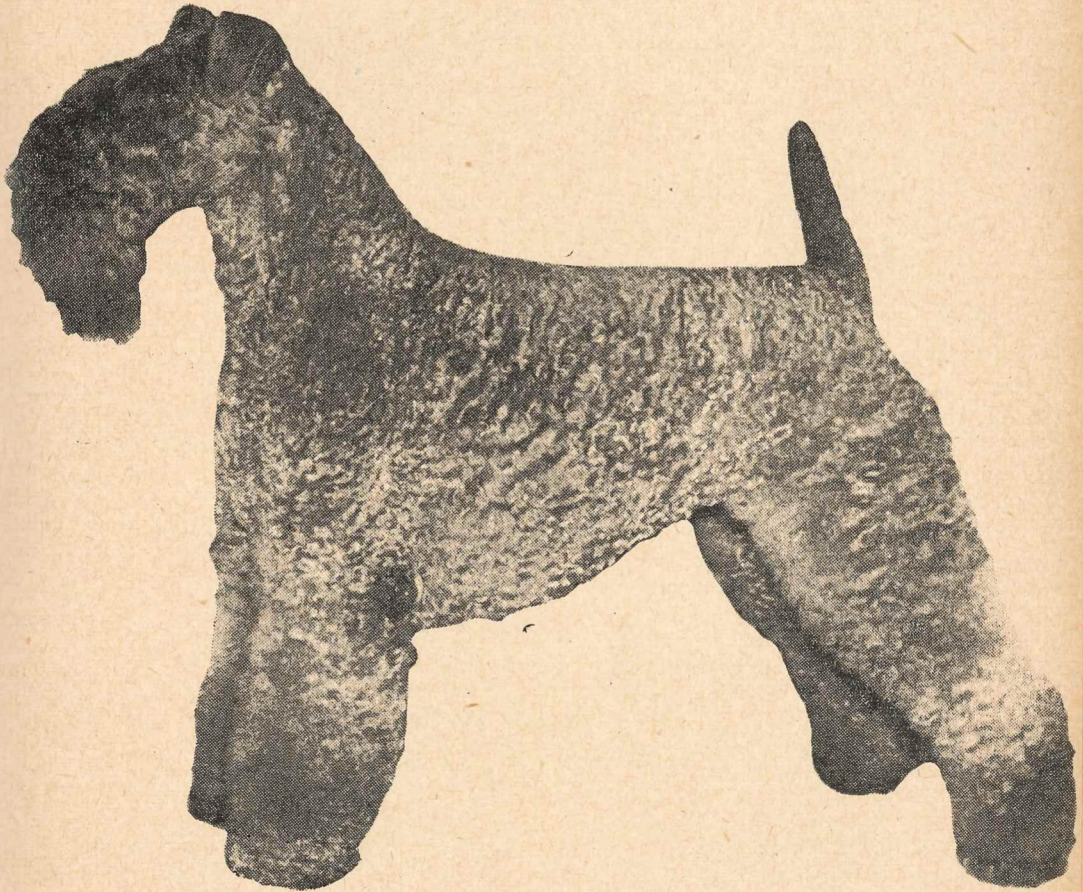
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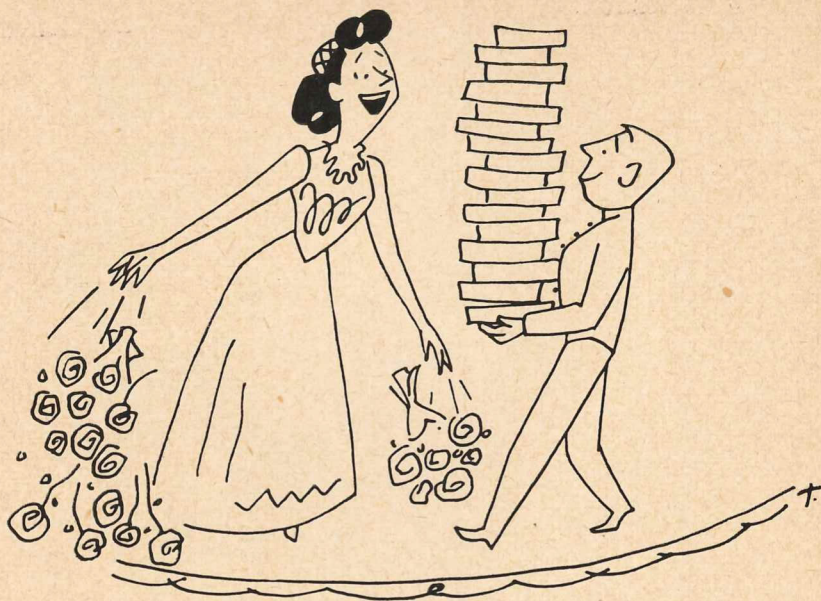
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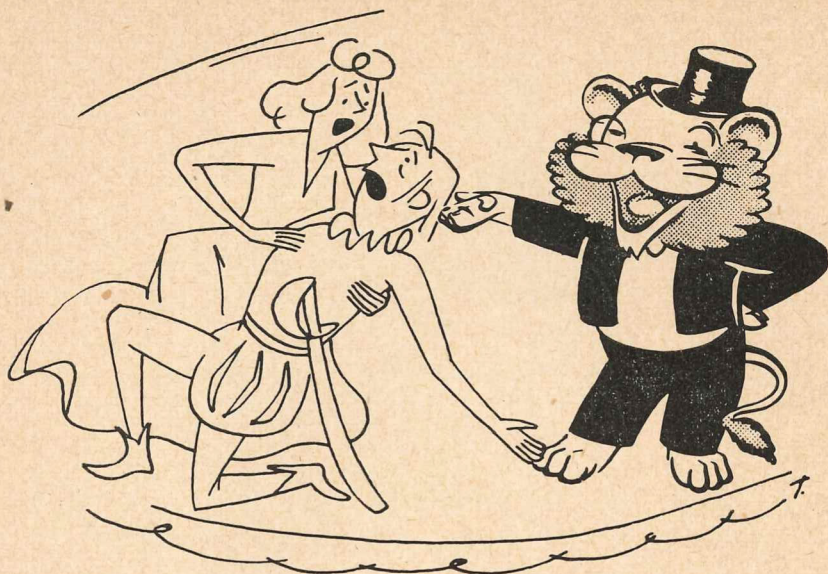
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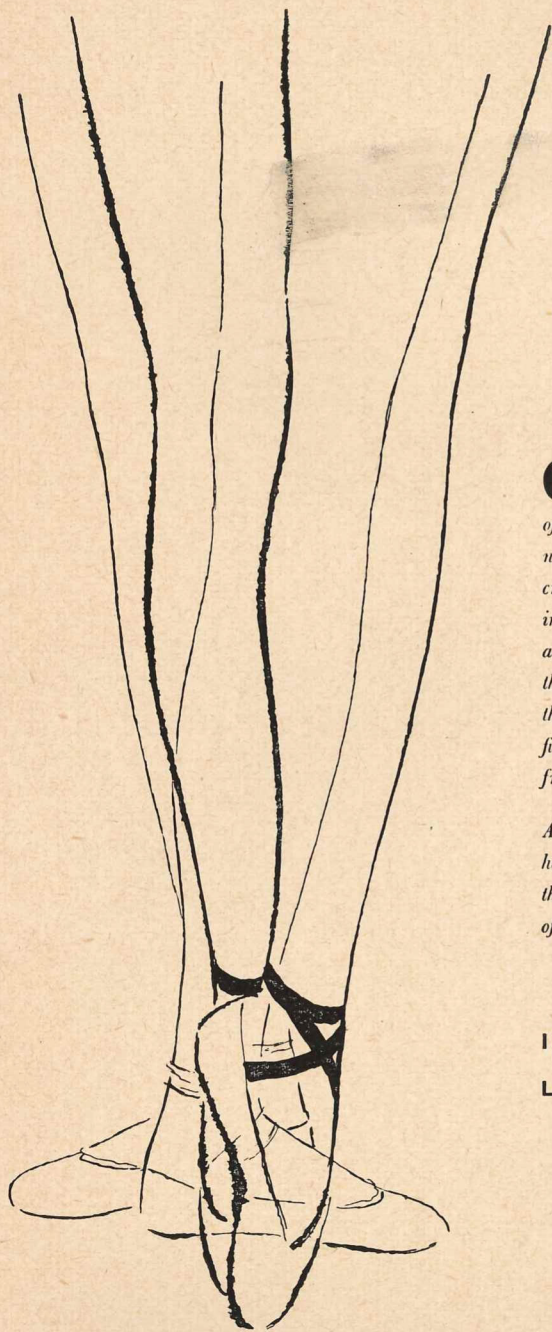
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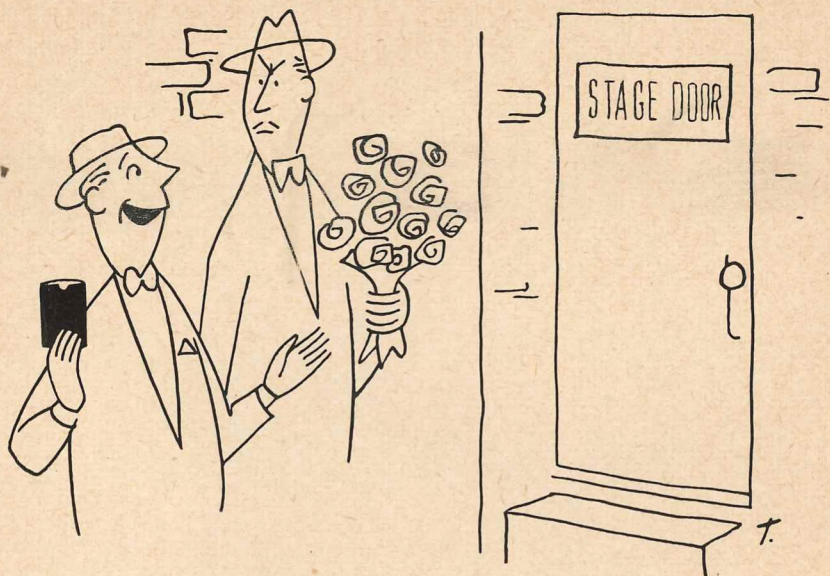
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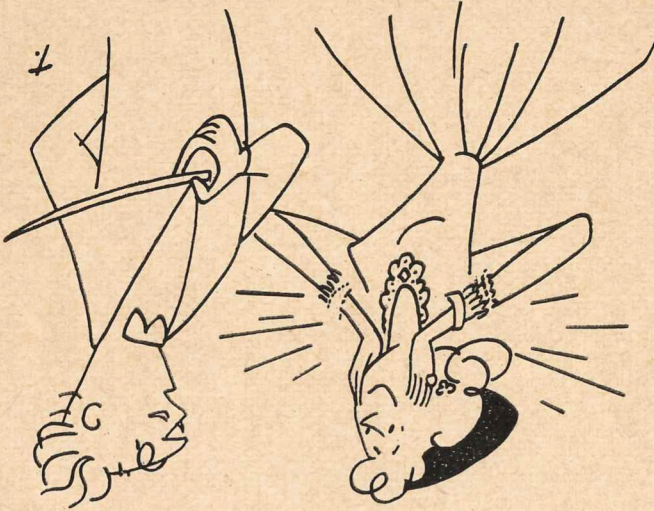
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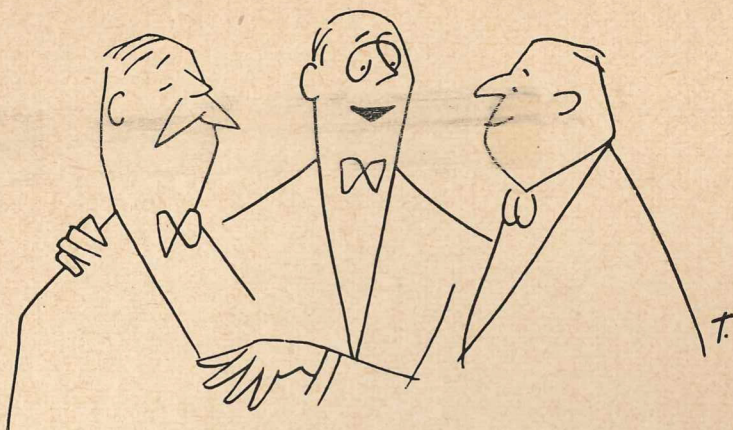
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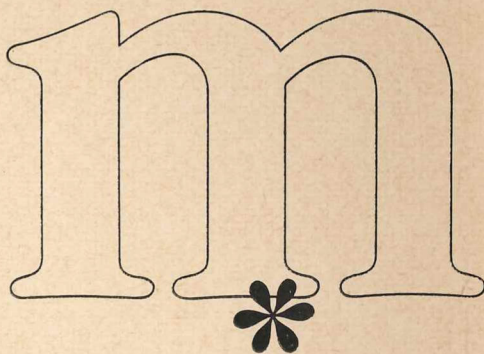
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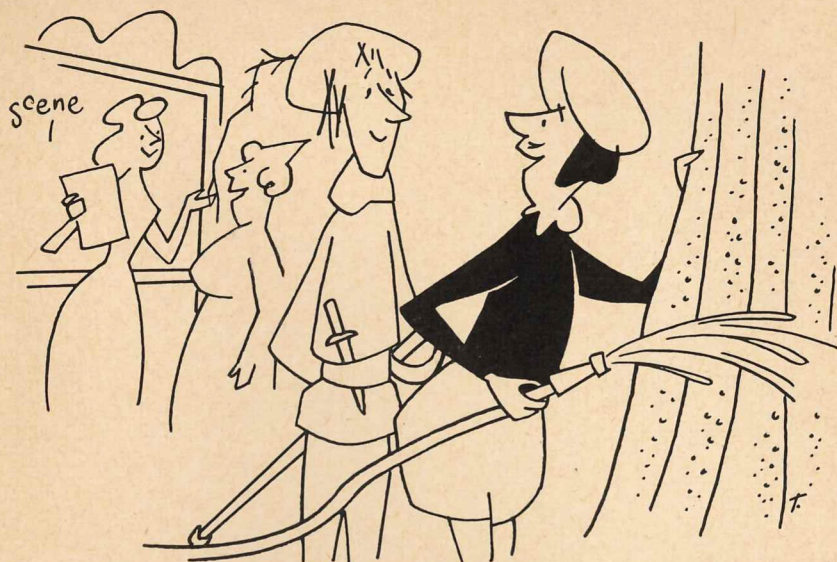
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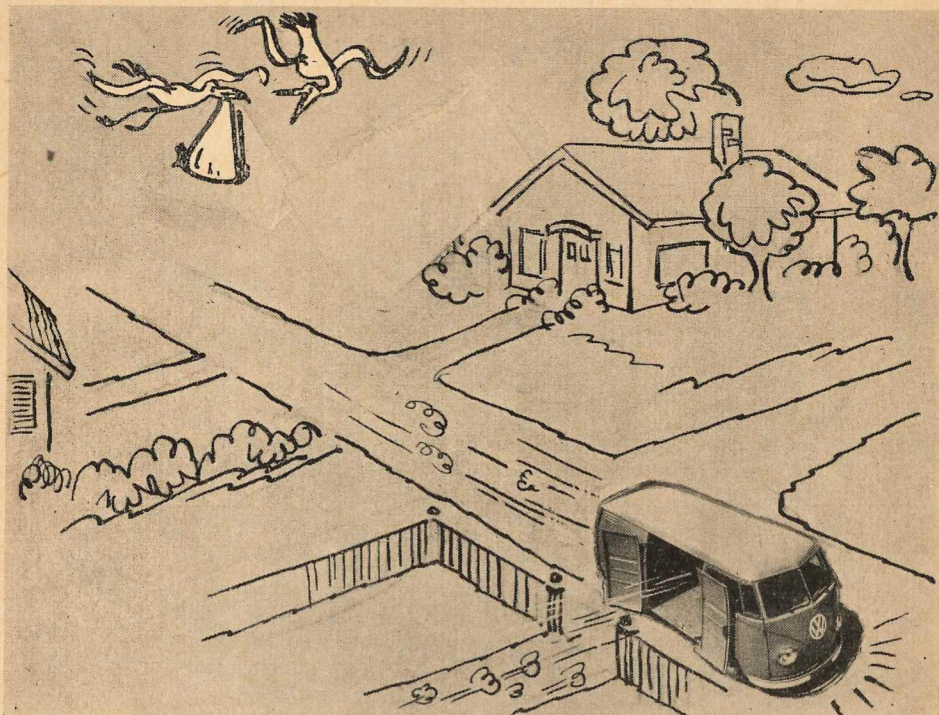
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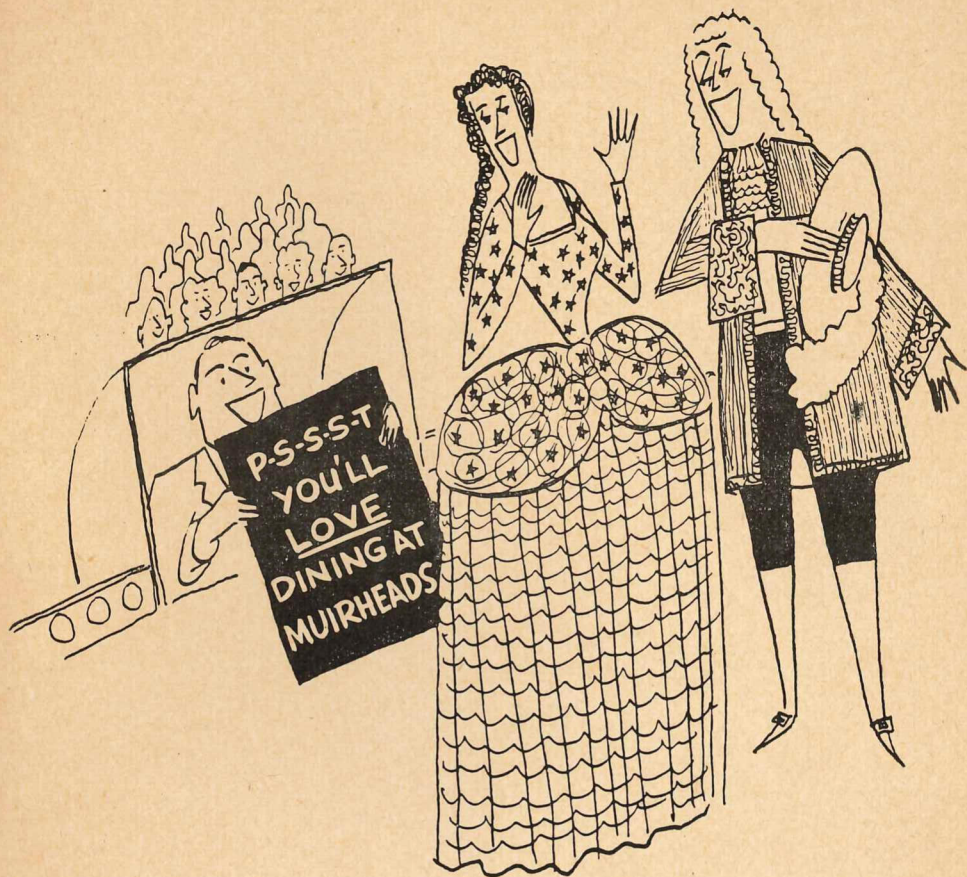
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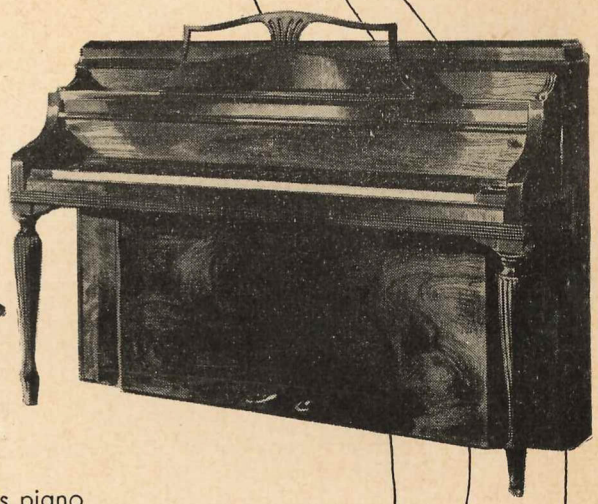
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